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The Ragtimer

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RAG BAG
JOHN ARPIN

TEMPO 80
JOHN FAIRHEAD

SOUNDS
FAMILIAR
ROGER HANKINS

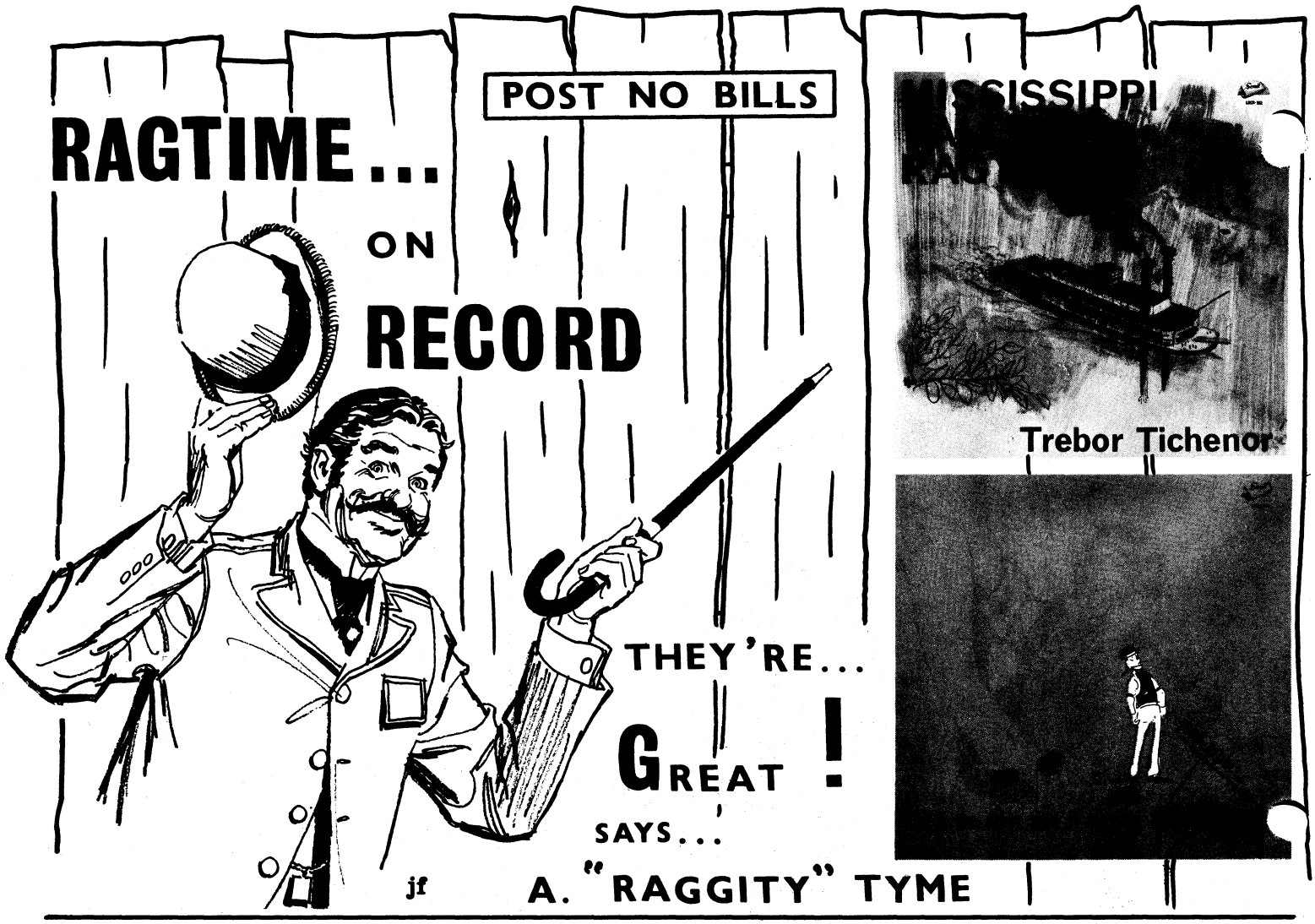
WINGING IT
TOM SHEA

PUBLISHED BY

THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSIC RAGTIME

THE RAGTIME SOCIETY



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The Naked Dance.....(Morton)	The Bowery Buck.....(Turpin)
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The Favorite.....(Joplin)	It's A Long Way Back Home.....(Tichenor)
Ham And - In Ragtime.....(Marshall)	Big Fat Ham.....(Morton)
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Both of the above records, mailed to ONE address, for $8.50.

For information on other "Society" records available from stock, and postal rates for overseas orders, see PAGE 8.

RAGTIME...
UNDER YOUR HAT

THE RAGTIME SOCIETY

is a non-profit organization for people interested in Ragtime. Services include the publication of this magazine about all phases of classic Ragtime, the printing of sheet music, and maintenance of hard-to-find Ragtime books and records. We also record on our own label and associate label, bringing you performances of both old and new Ragtime.

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EDITORIAL PREAMBLE...

Last issue we introduced our new magazine format. In this issue and ensuing issues, we will reshape this format; add a little here, remove a little there, change this, restyle that, until we have obtained what we feel is the most outstanding Ragtime showcase possible.

This department, a regular feature from hereon in, has been added to serve as a pot-pourri of editorial comment and credits.

IN THIS ISSUE...

Roger Hankins, our Boston editor, has contributed another of those intriguing articles, which our readers have so enthusiastically received in the past. "Sounds Familiar"...reads great...thanks Roger.
Tom Shea, our "classic" editor from Detroit, must be convinced that writing as a means of communication is passé. For a humorous look behind the scenes at the problems of editing a column, read Tom's "Winging It".
TEMPO 80, by our secretary, John Fairhead, is the first of a continuing series of articles about the "Society" itself. We thought that this was a great idea, until John threatened to tell the members what we're really like.
RAG BAG, by John Arpin, our chairman, is a literary exploration of the incoming mail, with appropriate comments by John. Keep the "Rag Bag" full.
A tip of the "Society" hat to our correspondent from Cincinnati, Frank Powers, for some more of that interesting period advertising.

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TEMPO 80

JOHN FAIRHEAD

To be, or not to be;
that is the question...

Two Basic Problems

When one considers contributing a regular column to a magazine such as this, one is confronted with two basic problems; what to write about, and what to call the resultant journalistic creation.

As the recently appointed secretary of the Ragtime Society, I found the answer to the first question...in the mail. Members have expressed interest in the "Society" itself; its development, its operation, its future plans, etc. The answer to the second question was not to far removed from the first. Tempo 80 is the ragtime beat, and will reflect the pulse or beat of the Ragtime Society. Controversial...this remains to be seen...although as a ragtime beat, tempo 80 is in itself controversial. However, I feel that I must let this embryonic literary creation develop its own personality traits, and perhaps, we'll all pick up something along the way.

From Shakespeare To Ragtime

To be, or not to be...penned by Shakespeare some three hundred and sixty odd years ago, and still causing concern in some quarters, poses no particular problem for "Ragtimers", nor for the Ragtime Society. There is still so much to be said and done in the field of ragtime, that there is no fear of its imminent nor premature expiration.

A more valid issue...with apologies to Will Shakespeare...to grow, or not to grow; that IS the question.

The "Society" is at the proverbial crossroads. Since its inception in 1962, The Ragtime Society has operated efficiently as a relatively small, somewhat intimate, somewhat social organization, with but one disadvantage - its geographic girth.

Herein lies the seemingly paradoxical problem. How do we remain efficient, somewhat intimate, somewhat social, yet still expand to encompass those "Ragtimers" or would be "Ragophiles" who have yet to hear or play a Joplin, Scott, Lamb or Turpin rag? Growth is inevitable, and the "Society" credo,'Dedicated To The Preservation Of Classic Ragtime', precludes curtailment of this natural evolution. The answer, then...

Organization And Extension

Recognizing this need for reorganization, we have not been remiss; as outlined hereafter:

(1) Relocation of the P.O. Box
Centralization of the mail box permits more frequent clearing of the mail; hence quicker processing.

(2) Streamlining of Incoming Mail Processing
Categorical sorting of the mail with departmental channelling expedites processing. NOTE: In this regard, please direct all mail to The Ragtime Society rather than to individuals to facilitate handling.

(3) Revised Stock and Inventory Control

Initiated behind the scenes, this new concept in stock and inventory control enables us to process and fill orders more efficiently.

(4) Increased Promotional Activity

Greater emphasis will be placed on promoting the "Society" materials and services which are available to all members. This, we feel, will enable members to take greater advantage of their "Society" membership, and provide them with a more permanent source of reference.

Business Oriented...No Heart

It may appear from the above that The Ragtime Society has become business oriented, and therefore has lost its somewhat intimate, somewhat social heart. Not so! By reorganizing the necessary but tedious aspects of the "Society", we will be able to devote more time to membership participation and contribution areas-

eg. Ragtime Workshop (To be announced)
Centerfold Music Reprint
Reader Comments and Suggestions
Reader Authored Articles

Piano Roll Ragtime

In addition, we plan to activate the ragtime piano roll division in answer to enquiries relative to this ragtime area...however, in what form this will manifest itself, we are unable to say at this time.

Tread Lightly...But March On

Although we enthusiastically look forward to a highly diversified "Society", we intend to tread lightly...to solidify each undertaking before commencing the next. However, we are definitely on the march...in 2/4 time, of course.

REPRINT CLUB NEWS

Many new members have written in, asking for information relative to the Reprint Club. Consequently, we believe that it is about time to once again outline its purpose and operation.

The Ragtime Society Reprint Club makes available to members, ragtime compositions which are not available commercially. These rags are selected by our sheet music department. Quality of printing and paper is of the highest standard. We reprint the musical content only, no covers, no extraneous advertising, etc.

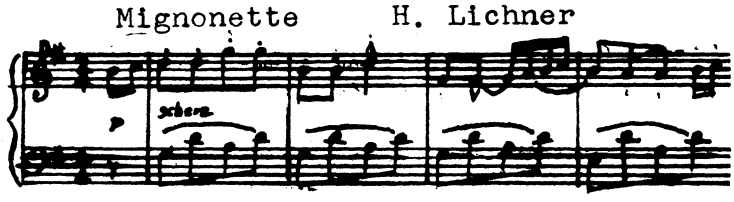
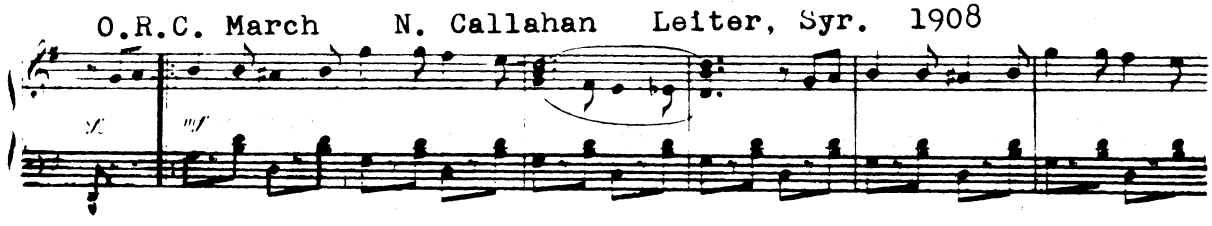
Each complete series of reprints is designated as a "Chapter", and each chapter runs from September of one year to August of the following year.

The total number of reprints issued in each chapter is dependant upon the number of subscriptions received. Chapter I issued 18 reprints, ChapterIII issued 24 reprints. Chapter III, our current series, we optimistically believe, will again reprint about 24 rags. Although the "Society" has already mailed out three issues of five reprints each, it is still not too late to join Chapter III, as all new members will receive all back issues of the current chapter. Membership in Chapter III is $10.00, which is approximately 42¢ per rag, based on a proposed mailout of 24 reprints.

Send in your $10.00 to-day, and take advantage of this economical way of extending your ragtime sheet music collection.

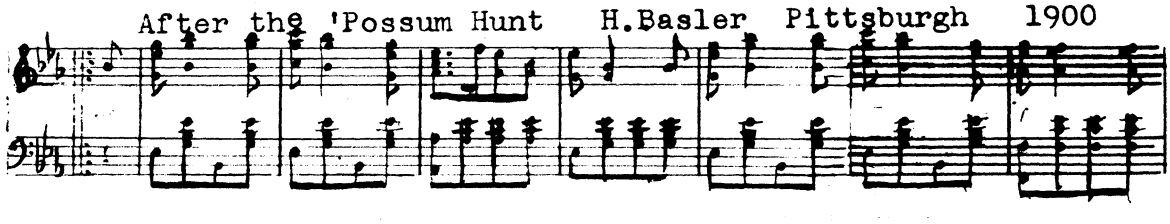
SOUNDS FAMILIAR

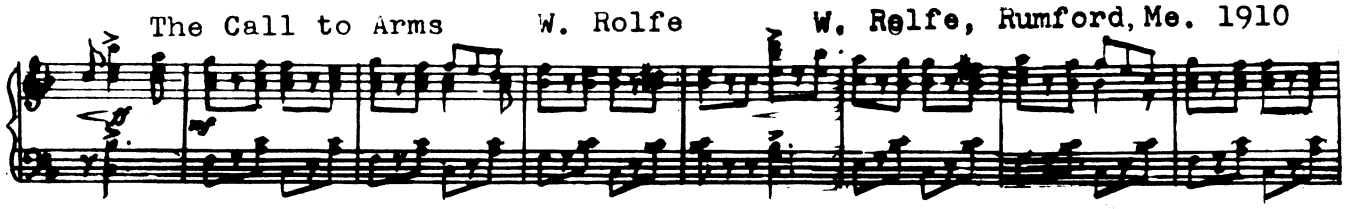
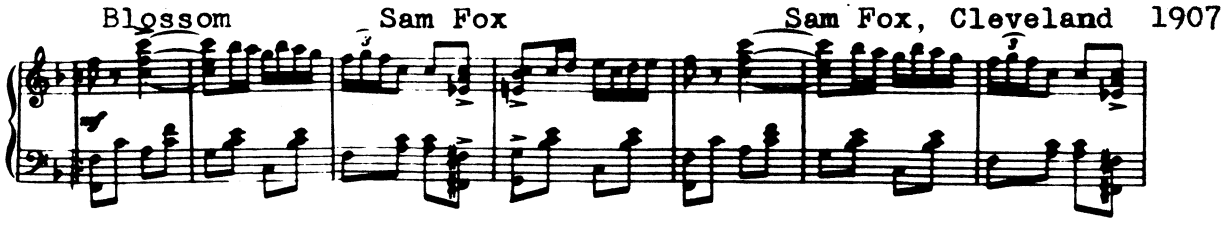
ROGER HANKINS

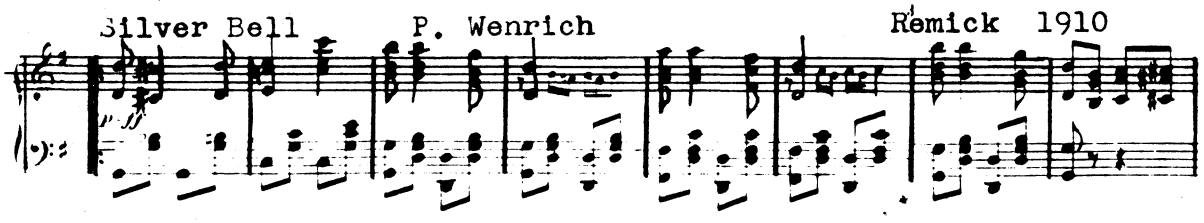
Irving Berlin had a great artistic and financial success in 1946 with "Annie get Your Gun". One of the songs from that show, "Doin' What Comes Natur'lly" sounds very much like a number called "Mignonette" by Heinrich Lichner,

published by Eclipse in Philadelphia in 1907. One of the top novelty songs of the late 40's was "I've Got a Lovely Bunch of Cocoanuts." The first 8 bars of this song are identical with Neil Callahan's O.R.C. March published by Leiter

Bros. of Syracuse in 1908 (O.R.C. refers to Order of Railway Conductors and not "one row of cocoanuts"). Incidentally, this same firm published the early Joplin song, "A Picture of Her Face."

There have been many cases in the last few years where credit has been given to the old composers. The song, "It's All in the Game" acknowledges General Charles G. Dawes for his "Melody" of 1912. "Melody of Love" (1903) was revived in 1955 with full credit given its composer, H. Engelmann.

Pop composers weren't always so honest in the late 30's. For example, the song "Old Faithful" sounds like a popular melody included in a 1900 cakewalk medley "After the 'Possum Hunt". Another 30's number, "When It's Roundup (Ralston)



Time in Texas" (and the bloom is on the sage...), is now the theme song of a breakfast cereal company. This same theme can be found in "Mobile Prance" of 1901, as well as in "The Call to Arms", a 1910 march.

Other of the more recent songs merely follow an older "type" category or general pattern. An early 60's number, "Itsy Bitsy....Bikini" is of the same type as that found in a short interlude of "Tiger Rag." This simple phrase has obviously been duplicated thousands of times. "Blossom" follows the same octave-

range format as does "Skokiaan" which was popular in the mid-fifties. The first theme of Joplin's "Chrysanthemum" is of the same general type as "Jamaican Rumba." A guitar solo of the earle 60's, "Wheels" is a stereotype of the early marches such as Sousa's "Manhattan Beach" and Nassann's "Connecticut March."

Percy Wenrich and Charles L. Johnson wrote so many rags, songs, and intermezzos that they couldn't avoid duplicating each other's efforts. Wenrich's "Silver Bell" was being sung in the middle 50's as both verse and chorus of

"Open Up Your Heart" (and let the sunshine in....). Johnson expressed the same idea in his "Silver Star." The trios of Wenrich's "Flower Girl" and Johnson's "Harvest Hop" are cast in the mold of "Hello Dolly."

A very puzzling Johnson number is his "Sweet and Low" (not to be confused with the classic Barnby-Tennyson song of the same title). I have not seen it listed in any index of popular or standard tunes, yet Blesh and Janis state that he made a fortune from it. This number is similar to the standard, "My Isle of Golden Dreams" by Walter Blaufuss. Both songs were published in 1919 and must have been popular at the same time. The opening theme of "Sweet and Low" is almost identical to "My Isle" and the closing theme has identical harmony but a different melody. This latter melody has traces of "Apple Blossom Time" and "Missouri Waltz." This may be worth mentioning because "Missouri Waltz" was still popular in 1919 and "Apple Blossom Time" was written the following year. The Johnson and Blaufuss songs have something else in common. "Sweet and Low" is dedicated to "Misses Holt and Rosedale." The same "Holt and Rosedale" are prominently featured on one of the various sheet music covers of "My Isle of Golden Dreams."

It would be difficult to trace the influence of rags on popular music. They concentrate more on rhythm and harmony and belong in the Jazz category. Nevertheless they do contain certain similarities with the popular field and this might be the subject of another article.

J. B. LAFRENIERE

On the following four pages is another Canadian rag - RAGGITY - RAG published in 1907 and written by Jean Baptiste Lafreniere. The publisher - Delmar Music Company is now defunct but back at the beginning of this century, they were quite prominent, having published the first version of "O CANADA".
Relatively little is known about Mr. Lafreniere. However, Helmut Kallmann, the head librarian of the CBC Music Library very kindly supplied us with a few bits of information. Lafreniere enjoyed his greatest success as a composer with this very composition we are reprinting. He was born in the province of Québec, and for most of his life worked as a musician, arranger and composer in the city of Montreal.

We hope that you will enjoy playing this composition - another in our Centennial series of ragtime works by Canadian composers.-John Arpin.

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RSR-04 RAGTIME DOWN THE LINE.....CHARLIE RASCH @ $5.00

RSR-05 MISSISSIPPI VALLEY RAGTIME...TREBOR TICHENOR @ $5.00

RSR-06 THE OTHER SIDE OF RAGTIME.....JOHN ARPIN @ $5.00

*Quantity discounts available on ONE order mailed to ONE address.

1 record.....$ 5.00
2 records.....$ 8.50
3 records.....$12.00
4 records.....$15.50
5 records.....$18.50
6 records.....$21.50

*NOTE: For records mailed to Great Britain add 25¢ per record.

For records mailed overseas, other than Great Britain, add $1.00 for a single record and 25¢ for each additional record.

Winging It with TOM SHEA

I've been writing this "Winging It" column for some time now. You know what's happened so far? Nothing. No cards, no letters - not even a smile on the postman's face. The purpose of this column was to provide you with an opportunity to discuss, argue, and theorize. Nobody has so far, so I've spent the time between issues trying to think of ways to get you to.

Several schemes have occured to me. The first one I considered (briefly) was an offer of money. The trouble with that is, I don't have any - neither does the Society, and a proposition like that would be likely to attract the type of writer who would take it. I don't want to get mixed up with that class of riff raff.

I worked at it some more. Perhaps you weren't writing because I had never really caught your attention, and if I could- even for an issue or two - you would respond. This would require articles with impact like, "Possession of Sheet Music is a Federal Offense", or "Listening to Piano Rolls Causes Ear Cancer". That's the sort of thing that brings you up short and makes you want to write in. I'm working on them now, but it's taking longer to get them into shape than I thought.

In the meantime I came up with another idea. This one looked pretty good. I decided maybe you weren't writing because: (1) There's no glamour connected with writing to "Winging It", and (2) People are shy about coming right out in the open with their opinions. The solution? Simple. Give the job some glamour and make it possible to send in material discreetly. Offer regular contributors to "Winging It" a Ragtime Society Korrespondent Kit (RSKK-1). It would be an official beaver derby with attached press card, a Ragtime Society secret message decoder, and a simulated full color photo of Lulu White suitable for framing. Could you afford to pass up a deal like that? I was all set to go and even had Arpin send me some secret messages from Toronto just for practice. That's when we found out about the problem. Me. I couldn't figure out how to operate the secret message decoder. I decoded things like "Poltergeists produce the principal types of physical manifestations", "Remember the Maine" (who can forget), "Scott Joplin is alive and playing in a Shanghai saloon", and a lot of stuff like that. It's all interesting, but I wouldn't care to discuss any of it. I had to scrap the whole idea. Maybe it's just as well. My wife wouldn't let me hang up my picture of Lulu White anyway.

Seriously, I do wish you'd take time to write in your opinions, theories, etc. We'd all enjoy discussing them with you.

Just to refresh your memories, several points of possible discussion have been raised in previous issues:

- Do you think we should drop the use of the word "classic"?
- Were the original ragtime composers opposed to improvisation or did they just want to make sure it was authentic when they said "play as written"?
- Do you prefer "hot" (improvised) or "cool" ragtime?
- Is Scott Joplin still alive and playing in a Shanghai saloon?

BY JOHN ARPIN

Rudi Blesh writes to say that the new album 'THEY ALL PLAY RAGTIME: An International Concert' is nearing the old finish-line. This record incorporates the music from the current edition of Rudi's book 'They All Played Ragtime'. Keep eyes and ears open for further announcements.

* * * * *

The unknown 'Eldridge' (pianist), mentioned in Karl Kramer's terrific article on Jelly Roll Morton in the last issue, was probably in reality AL ELDRIDGE. Al made piano rolls for the old Imperial and Recordo roll companies. Roy Bargy apparently replaced Eldridge in Isham Jones' orchestra in 1924. A big THANK YOU to Mike Montgomery for the info.

* * * * *

Max Morath informs us that through the good offices of eighteen members of the Radio City Music Hall orchestra, he listened to an hour-and-a-half sight-read concert of ragtime orchestrations. This took place on April 4 and Rudi Blesh, Tom Stewart and arranger-conductor Fred Karlin were also in attendance. The whole thing was arranged by Karlin and the music used was from Max's own collection and from the collection of our fine contributing writer - Frank Powers. Reaction: everyone agreed that the Joplin rags were disappointing and seemed to lend themselves poorly to an orchestrational style. The Joplin lyricism is killed by the strict formula that arrangers used at that time (see article 'Ragtime Stock Orchestrations' by Frank Powers-November '66 Newsletter-pg. 44-48). Max said it was thrilling to hear Joplin's Magnetic Rag as it was probably one of the few times then or since it had been performed by eighteen musicians. I wish I could have been there!

* * * * *

Mike Montgomery informs us that Rudi Blesh will be in Detroit on June 3. Rudi will introduce a special Buster Keaton film festival that Mike is promoting to raise funds for his neighborhood community council. How about you folks in the Detroit area giving Mike & Rudi some support by attending.

* * * * *

Received word from member Ken 'Tracker-Bar' Vinen that he is in the player-piano repair business exclusively. Any of you folks in the Toronto area who have leaks in your bellows can contact Ken by calling Port Hope 416-342-5779. He does real fine work!

* * * * *

Trebor Tichenor called to inform us that the annual 'St. Louis Ragtime Festival' is being held on June 16 & 17. Among the performers who'll be 'knockin' 'em dead' will be Wally Rose, Knocky Parker & Bob Wright. They'll be waitin' for you on the levee'.

* * * * *

Got a short note from a young ragtimer - Brad Weage. Brad is only 11 years old and he's working on a Mozart concerto which He'll perform this month with a high school symphony orchestra. When he is asked out to play for clubs etc., he rattles off a few rags. Keep up the good work, Brad.

* * * * *

Roger Hankins dropped me a line and sais that Harold Doerr from St. Louis visited him at his home in Boston. It seems Harold has embarked on a long-range project of taking photo-copies of all the old ragtime sheet music he can find, covers as well. Roger said the reproduction is excellent. Harold certainly went to the right place for original copies of ragtime sheet music.

* * * * *

Capt. James J. Baber Jr. Det. 1 3rd. Air Division is willing to wager that he is the only member living in Japan. Any offers?

* * * * *

Mark V. Wittman, Etobicoke, Ont., would like to know if it's possible to purchase "rag-duet" sheet music for piano. We don't have any in our library, Mark, but maybe one of our sheet music collector-members can help. How about it?

* * * * *

Guess who Lois Delano of Seattle, Washington has for a piano teacher. None other than the old master himself - JOE JORDAN. How lucky can one get?

* * * * *

Pat Barone, South Euclid, Ohio, informs us that her cat's name is Ragtime Charley, and he loves ragtime music. Sounds like a real swinging cat, Pat.

* * * * *

"I was a little surprised to see Dixieland jazz creeping into the Society's literature. Is this an effort to gain more members with diverse interests or merely a lack of discrimination?" This question was asked by Elias J. Kaufman of Buffalo, New York. Please E.J. - we're sensitive. We all have our moments of temporary insanity.

* * * * *

Well, that's all. More news next issue.

RECORD REVIEW BY TEX WYNDHAM

Jazzology J-21, "RAGTIME JUBILEE", by TONY PARENTI AND HIS RAGTIME GANG, featuring KNOCKY PARKER.

Selections: Minstrel Man, Sapho Rag, Smokey Mokes - Cakewalk, (That) Erratic Rag, Blue Goose Rag, Dynamite Rag - A Negro Drag, Red Pepper - A Spicy Rag, Maple Leaf Rag, Whirlwind Rag, Patricia Rag.

Personnel: Larry Conger, trumpet; Charlie Bornemann, trombone; Tony Parenti, clarinet; Knocky Parker, piano; Dr. Edmond Souchon, banjo; Don Franz, tuba; Pops Campbell, drums.

There have been very few attempts to record ragtime by a full band. We do have available a fair number of solo piano LPs of ragtime, as well as records of several instruments which essentially accompany a solo performance by a piano, clarinet, banjo, etc., but to date almost all of the full ensemble performances of rags have been by jazz bands and were intended to be jazz rather than ragtime. On the other hand, this LP represents an effort to perform rags by a band without losing the basic characteristics of ragtime, and as such, it deserves serious consideration by ragophiles.

Parenti has tried band ragtime once before, in late 1947*, but the resulting performances were not completely successful as ragtime. At that time, he assembled an all-star selection of jazzmen to perform his arrangements, most of whom had been exposed to ragtime early in their careers, but who had been playing jazz exclusively for about twenty years before the 1947 recordings. Moreover, the ragtime revival was still in its early stages, and records were not then available to remind musicians of the general style of ragtime.

Things are considerably different this time. It is still true that all of the musicians on this LP established themselves primarily in the jazz field, but a number of them, such as Parker and Franz, also have established themselves as capable ragtimers. Moreover, recorded ragtime is much easier to find than in 1947. Consequently, the musicians bring to this LP a good understanding of the idiom and a unity of purpose that serves the music well.

Parenti has written arrangements based on the melody line and harmony from the piano scores of the rags, adding his own counter-melodies to fill out the ensemble. In some cases, he had little else to work with (Smokey Mokes, for example, consists almost entirely of a single note melody and a chord pattern), but where the piano score contains counter-melodies or bass lines, Parenti occasionally includes them in his band arrangements. Use of these inner voicings, as on the opening strains of "Minsrel Man", effectively preserves the feeling of a piano performance. Similarly, Parenti sometimes alternates ensemble and clarinet phrases, giving the same effect that a pianist gets by repeating a phrase an octave higher.

On those strains where the melody is too intricate to be carried effectively by the trumpet, Parenti turns the whole strain over to the clarinet or piano, which is then accompanied by the rhythm section. In general, however, the rags chosen lend themselves very well to performance by a band.

*Originally released on 78 rpm records on the Circle label, but later appeared on LP on Riverside RLP 12-205 (now deleted).

There are also occasions when the musicians break away from the arrangements, either for brief solos or for improvised ensembles. In those cases, the musicians usually fall back on their jazz backgrounds, but Parenti and Parker demonstrate that they can improvise well in a ragtime style, and there are a few choruses (such as the repeat of the fourth strain of "Maple Leaf Rag") which amount to improvised ragtime ensembles.

Any attempt at band ragtime is likely to approach the line between ragtime and jazz, and when performed by jazzmen, it will probably cross over in some places. When the band gets to the second strain of "Smokey Mokes", for example, the performance turns into a jazz performance and stays that way. There is also a large proportion of jazz in 'Maple Leaf Rag'. However, these two tunes are frequently performed as jazz by jazz bands, and were undoubtedly familiar to everyone at the session as jazz as well as ragtime. The other eight tracks remain pretty firmly within the ragtime idiom, and their occasional moments of jazz are not only understandable but also are appropriate in building the performances up to the final ensembles.

Because Society members are interested primarily in ragtime, this review has attempted to point out how this LP breaks down between ragtime and jazz. Nevertheless, under any name, there is not one bad track on this record. The band plays with skill, confidence and discipline, and produces a swaggering, good-natured, well-balanced sound.

There will be Society members who have never heard band ragtime, and who will decide, after hearing it, that they do not like it. So that those members will not buy this record on the strength of this review and then feel misled, we have attempted to indicate above what went into this LP and what it will sound like. Unfortunately, there is really no record that can be used for comparison because, to my knowledge, no other band that has attempted to record ragtime has produced a sound like this band's*; in particular, although Rudi Blesh's liner notes call attention to Parenti's earlier effort in 1947, this LP contains a very different sound from that of the 1947 band.

Anyone who likes traditional jazz as well as ragtime should enjoy this delightful LP. Similarly, ragtimers who enjoy the carefree abandon and driving rhythm that appears in the rags of, say, Charles H. Hunter, will probably also like this record. In addition, it should appeal to those who like ragtime pianists such as Ralph Sutton or Wally Rose, who are inclined to deviate from the printed score. On the other hand, persons who think ragtime pianists should play rags only as written, or who prefer the more subdued, graceful sounds of a "Euphonic Sounds" (for example), may find this LP disappointing.

As a final note of interest to ragtimers, the record includes four classic rags which, to my knowledge, are not currently available otherwise on records (J. Russel Robinson's "Erratic Rag", "Dynamite Rag", and "Whirlwind Rag" and Charles L. Johnson's "Blue Goose Rag"). All ten tracks are well executed and well recorded, comprising an enjoyable LP that is, in addition, an ideal starting point for someone who has never heard band ragtime and wants to give it a try.

- Tex Wyndham

* With one exception -- a magnificent recording of "Grace and Beauty" by the Queen City Jazz Band of Cincinnati, Ohio which appears on Toad TR-LP 2 (otherwise a jazz LP).

OOPS...

With the introduction of our RAGTIMER, dated April 1967, we inadvertently created some confusion among members, as to whether or not they had missed any publications. However, due to the change in newsletter format, and "Society" reorganization, we felt obliged to delay issuance of our first newsletter of 1967. Therefore, be assured that if you received the April issue, you have not missed any of the publications to date, and will receive the full six issues for 1967.

THE STRENUOUS LIFE

An interesting tale of perseverence and dedication to the ragtime art comes from Mr. & Mrs. Wm. B. Smith, Long Beach, California.

"It all started when I read the book, 'They All Played Ragtime', early this year, and learned that your society existed. However, the book did not give even the name of the city where you are located. The only clue was the fact stated that you were instrumental in bringing Eubie Blake and Joseph Lamb to Toronto. With this tid-bit of information, I erroneously assumed that you were located in Toronto and directed my first letter to Mr. John Fisher, c/o The Ragtime Society of Canada, Toronto, Canada. Of course, it was returned. Then, I went to the Toronto telephone directory and wrote a letter to Mr. James Kinnear in Toronto. However, it was not the right Mr. James Kinnear.

At the same time, I tried to locate someone connected with the Ragtime Review in St. Louis and finally wrote to Mr. Russell Cassidy, whose widow (living now in Denver) answered my letter and informed me that the last issue of this publication went out last April and that Mr. Cassidy passed away last July. Mrs. Cassidy, however, was kind enough to provide me with your address. Thus, the search ends here."

We're extremely pleased to have Mr. & Mrs. Smith with us in The Ragtime Society. We wonder though, how many potential members never find their way to the "Society". Perhaps, we should all advertise our "Society" a little more, to encourage and direct these would be members to the "Ragtime Life".....-Editor.

CHAPTER III MAILOUT

The fourth mailout in Chapter III of the Reprint Club is rapidly nearing completion. This mailout will consist of four rags: Kyrene (1903 - E.J. Stark); Black Diamond Rag (1912 - Henry Lodge); Springtime Rag (1916 - Paul Pratt); and Antoinette (1906 - Scott Joplin).

SOMETHING DOING...

JOHN ARPIN - appearing at the Last Chance Saloon, Ports of Call, Toronto, Ont.

DON BURNS - appearing at the Holiday Inn, Delaware Ave., Buffalo, N.Y.

BOB DARCH - appearing at the Cherry Creek Inn, Denver, Colorado.

DON EWELL - appearing at the Colonial Tavern, Yonge St., Toronto.

GALE FOEHNER - appearing at Bob Meyer's Last Chance Saloon, Lowell St., Rochester.

MAX MORATH - frequently on Arthur Godfrey's morning show.

RAGTIME DOLLAR BILL - appearing at the Ramada Inn, Casper, Wyoming.

CHARLIE RASCH - appearing at Old Heidelberg, Ann Arbor, Michigan with Sister Kate.

TOM SHEA - appearing at Pontchartrain Hotel, Detroit with 'Mother's Boys'.

CAP'N JOHN SMITH - will be appearing June 19 - July 8 at Golden Nugget, Toronto.

TREBOR TICHENOR - appearing at the Goldenrod Showboat, St. Louis, with The St. Louis Ragtimers. Don't forget the festival - June 16 & 17.

Sorry if we've left out anybody. Why not drop us a line and let us know where you are and where you will be appearing. HAPPY LISTENING!

OPHELIA RAG
BY
JAMES SCOTT
COMPOSER OF
"FROG LEGS"
GRACE & BEAUTY RAG
SUNBURST RAG
DONT CHUW THE RAG — SING IT
OPHELIA BUMPS AND PIP GIBT ORR
DWIG